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375.54. *mystery*. Professor Penniman explains this as a pun: "A 'mystery' was a play based on a subject taken from the Bible." But the word "mystery" in this sense seems to have been first used in England by Dodsley in his Preface to his collection of *Old Plays*, 1744. See E. K. Chambers, *The Mediæval Stage* II. 105, and A. W. Pollard, *English Miracle Plays*, xix-xx.

382.137. *Call in that selfe-creating Horace*. For "selfe-creating" read "self-created" ? Cf. p. 387, ll. 269-70.

388.283. *impudentlie*. An error for "impudentlie," which is correctly printed in the quarto.

388.294. *Thee*. Read "the."

390.340-1. *Sit in a gallery*. "The gallery was the best place in the theatre, the price of admission being commonly two-pence." The price of admission to the "best place" in the theatre was at this time (1601) more than two-pence. It is probable that two-pence admitted one to the topmost gallery, but for the best places in the other galleries, six-pence, a shilling, and even more was charged. The editor was probably misled by Dr. Scherer's comment. He states the facts correctly in his note to 75.238.

395.142-3. *Good lord blesse me out of his majesties celler*. For "celler" read "coller" i. e. choler. Cf. 306.159,161.

Although Professor Penniman by his Notes has added much to the elucidation of *Satiromastix*, the play presents unusual difficulties, and needs close scrutiny by many scholars. I hope shortly to publish in a separate article additional notes to both plays, which my study of this edition has suggested, and which could not be given here without unduly lengthening this review.

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THE MIDDLE ENGLISH PENITENTIAL LYRIC, by
Frank Allen Patterson. The Columbia University Press,
New York, 1911; pp. IX and 203.

The Middle English Penitential Lyric, by Dr. Frank Allen Patterson, which appears as one of the Columbia University Studies in English, is an important contribution to the history of early religious verse. The book is divided into three parts: an introduction, of forty-five pages; a corpus of texts, of one hundred and eight pages; and forty-six pages of notes and bibliography.

The Introduction is admirably clear and concise. Since the religious lyrics in Middle English are essentially mystical, Doctor Patterson makes mysticism the point of departure in classifying the lyrics. He first enumerates the three stages recognized by the mystics in the progress of the soul toward God, *purificatio*, *illuminatio*, and *contemplatio*, and then, since the distinction between the illuminative experience and the contemplative experience is only a matter of degree, classifies the lyrics as Poems of Purification and Poems of Divine Love-longing. The study is then limited to the poems of the first class. Since the chief acts of purification are those connected with penitence, Penitential Poems, as a more self-evident term, is chosen in preference to Poems of Purification. As penance consists of contrition, confession, and satisfaction, and as satisfaction—penitential works—is not adapted to lyrical expression, the penitential poems may all be classed as poems of contrition or poems of confession.

Such a classification is then made, as follows:

- A. Poems of Confession
 - I. Liturgical
 - a. Public
 - b. Extended
 - II. Non-Liturgical
 - a. Informal
- B. Poems Expressing Contrition
 - α. Sorrow for Sin
 - I. Liturgical
 - a. Paraphrases and Translations of Portions of Service
 - b. Poems built upon the Litany
 - c. Other Poems showing strong Liturgical Influence
 - II. Non-Liturgical
 - a. Prayers to the Deity
 - b. Prayers to the Virgin Mary
 - c. Timor Mortis Poems
 - β. Prayers to be Kept from Sin and for Aid
 - I. Liturgical
 - a. Translations and Paraphrases
 - II. Non-Liturgical
 - a. Resolves to Reform
 - b. General Prayers to the Deity for protection from Sin
 - c. Prayers to Christ
 - d. Prayers to Virgin Mary

The second part of the Introduction deals with the influences that brought about the development of the vernacular lyric; these are found to be principally in the liturgy and in the patristic writings.

The third part considers the French influence, as exerted by such types as the *chanson d'amour*, the *chanson à personnages*, the *serventois* and the *ballade*.

Dr. Patterson has established an excellent precedent in this new classification, organic and fundamental, of the Middle English religious lyrics, and greatly simplifies the task of those scholars who may take up the detailed study of other phases of the lyrics. The study has been conducted with much sympathy, and the writer's appreciation of the beauty of these fervent poems, so full of the mystic ardour of the Mediæval Church, is in gratifying contrast to the spirit of condescension in which they are too often approached.

If the second and third parts of the Introduction contain little that is really new, they yet give a more systematic and succinct statement of the facts involved than elsewhere is to be found.

The *corpus* of texts is intended to be complete, and this intention has very nearly been realized. However, not questioning, for the moment, the author's judgment in determining what types of lyrics to include, there are a few poems of the accepted types that have been overlooked. The most conspicuous omission is the poem *Parce mihi Domine*, beginning "By a forest side walkyng as I went", which is very similar to No. 5, "As I wandrede her bi weste". Three copies of this lyric are extant, in Mss. Ashmolean 189, f. 105; Cambridge 601 (R. 3.20), f. 34; and Cambridge 1450 (O. 9.38), f. 24. This omission is the more surprising as the antiphon "Parce Domine, parce populo tuo", the liturgical basis of this poem, is noted under No. 2, v. 5 (p. 160). Of this same type is the poem *Salvum me fac Domine*, Ms. Ashmolean 189, f. 105. Similar to No. 48, "A morning thanksgiving and prayer to God", is the morning hymn, "Ihesu, Lord, blyssed yu be", and the evening hymn, "Ihesu, Lord, well of all goodness", Ms. Ashmolean 61, f. 22.

There is of course room for difference of opinion as to just what types of lyrics should be regarded as penitential. In general, Dr. Patterson has drawn the line with care, yet I cannot see why the translations of the penitential psalms should be omitted, especially as the *paternoster* is included. These psalms are translated with much freedom and feeling and have a marked personal note. Such translations as

those in Ms. Ashmolean 61, fs. 108-118^b, and Ms. Cambridge 600 (R. 3. 20), f. 197—ascribed to Thomas Brampton, would seem to have a claim upon this *corpus*.

Another class of lyrics that one would expect to find included are the exhortations to contrition, in which sinful man is called upon to repent, such as the Virgin's doleful exhortation in Ms. Ashmolean 189, II, f. 109, beginning,

Thou synfulle man of resone,
þat walkest here up and downe.

On the other hand, No. 68, "The Five Joys of the Virgin, is not primarily a poem of contrition. To be sure, it ends with a prayer, "help os at ore lynes ende", etc., but we can scarcely regard this as more than a conventional device for closing a poem, a device that was employed in many and many a carol to give it a good ending, as in the following characteristic stanza that concludes the carol *Puer nobis natus est*:

Mary, modur and leve virgin,
That bare a child withouten sin,
Kepe us all fro helle pin!
De virgine Maria.

It certainly has no more claim than the poem, "The Arms of Christ", a poem which concludes a description of the instruments of Christ's passion with the following prayer:

Lord, graunt me, ere þat I dye,
Sorowe of hert with teres of ey;
Clen clenled for þy mercy,
Ere þat I in my grave lye.
So þat I may or domes day
To þat dom cum with owt afray,
And wend to blys in cumpany,
Ther as men schall nevyr dye;
But dwell in blys with þe, Lord bryȝt,
Wher evyr is day and nevyr nyȝt;
And lest schall with owt hend.
Ihesu Crist uus þether send!

Amen.

Of this poem two excellent versions are extant, one in the library of the Catholic College of Blairs, Ms. 13, and the other in the library of Stonyhurst College, Ms. 32.

The notes are excellent, and give the maximum of pertinent information in the minimum of space. They are especially valuable in showing the relation of the lyrics to the liturgy. In a very few instances some of the variants of poems have been overlooked. Thus the poem *Deus in nomine tuo*, No. 21, of which it is stated that there is no variant, is also to be found in Ms. Ashmolean 59, f. 69. Among the variants of No. 52, the *Oratio magistri Richardi de Castre*, should be noted the very fine version in Ms. Sidney Sussex 80 (Δ. 4.

18), and among the variants of No. 60, "Mary moder welle the be", the version in Ms. Ashmolean 750, f. 100.

The usefulness of the book would have been enhanced by an index of first lines, and by an index of manuscripts.

The defects that have been noted are relatively slight, and this book maintains the standard of excellence of a noteworthy series.

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LOHMANN, HANNA: JOHN WOODWARD, THE LIFE AND TRAGEDY OF THE ROYAL LADY MARY, LATE QUEEN OF SCOTS. Berlin, 1912; pp. 138.

This monograph, a University of Berlin dissertation, presents in admirable form and with more than adequate critical apparatus, a text of John Woodward's poem, which Dr. Lohmann has chosen as the excuse for her dissertation.

The poem in itself is thoroughly pedestrian. All the defects of the ordinary stall ballad are here rendered doubly oppressive by the prolixity—there are one hundred and eighty-six seven-line stanzas—which the balladist usually avoided. Finding the poem as it was, however, Miss Lohmann has treated it admirably, and has made it the occasion for a discussion of various matters of interest.

The text as here printed is based on a hitherto unpublished MS. in the Advocates' Library, and the occasional lacunae are supplied from the only other discovered MS. in the British Museum. Recording in the footnotes all variant readings, Miss Lohmann has treated the poem as if it were a newly discovered fragment of Chaucer, but has made the mistake of retaining in her text the original punctuation ("Die interpunktion habe ich beibehalten"), thereby rendering it needlessly difficult to understand Woodward's verse.

The most contributory section of the monograph is that entitled "Frühere Dichtungen über Maria Stuart." In these thirty pages the author has collected material of undoubted, if limited, interest. Other sections, dealing with the relation of the poem to history, and its debt to the *Mirror for Magistrates*, are less valuable.

Taken as a whole, the dissertation is an admirable exercise in editing. It is unfortunate that the poem which occasioned the study was not more worthy of reclamation from the limbo of the deservedly forgotten.

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